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1916

The Sweetest Melody Of All

James V Monaco
Composer

Grant Clarke
Lyricist

Fanimi
Illustrator

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The Sweetest Melody of All



Words by
GRANT CLARKE

POPULAR EDITION
LEO. FEIST INC. NEW YORK
ASCHEBERG, HOPWOOD & CREW LTD LONDON ENGLAND

Music by
JIMMIE V. MONACO

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1916
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The Sweetest Melody Of All

Words by
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Moderato

When I was
Down in the

born — I had an ear for mus-ic, I loved sweet lul - la - bies, — And ev - 'ry
hall — we've got a pi - an - ol - a, It's go - ing night and day, — And that's not

morn' — when I would hear sweet mus-ic, I'd o - pen up my eyes,
all, — We bought a new vic - tro - la, To make the ser - vants stay,

Fa - ther bought a ba - by grand, I learned to play it with one hand,
All the kids have tune - ful toys, — Or an - y - thing for nif - ty noise,

Mus - ic al - ways made me gay, — And I'm the same to - day.
Tho' grand - moth - er's eigh - ty - three, She sings close har - mon - y.

This composition may also
be had for your Talking -
Machine or Player Piano

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Orchestra. 25¢
Male Quartette 10¢



CHORUS

I love to hear sweet mel-o - dies, I love the song birds in the
 trees, I love an op - 'ra grand, A big brass band, Or
 an-y lit-tle tune from Dix-ie land. I love to hear the bu-gle call, For an-y
 tune I'm bound to fall, But to hear a lit - tle ba - by call - ing you
 pa - pa, ma - ma, That's the sweet-est mel-o - dy of all. I love to all.

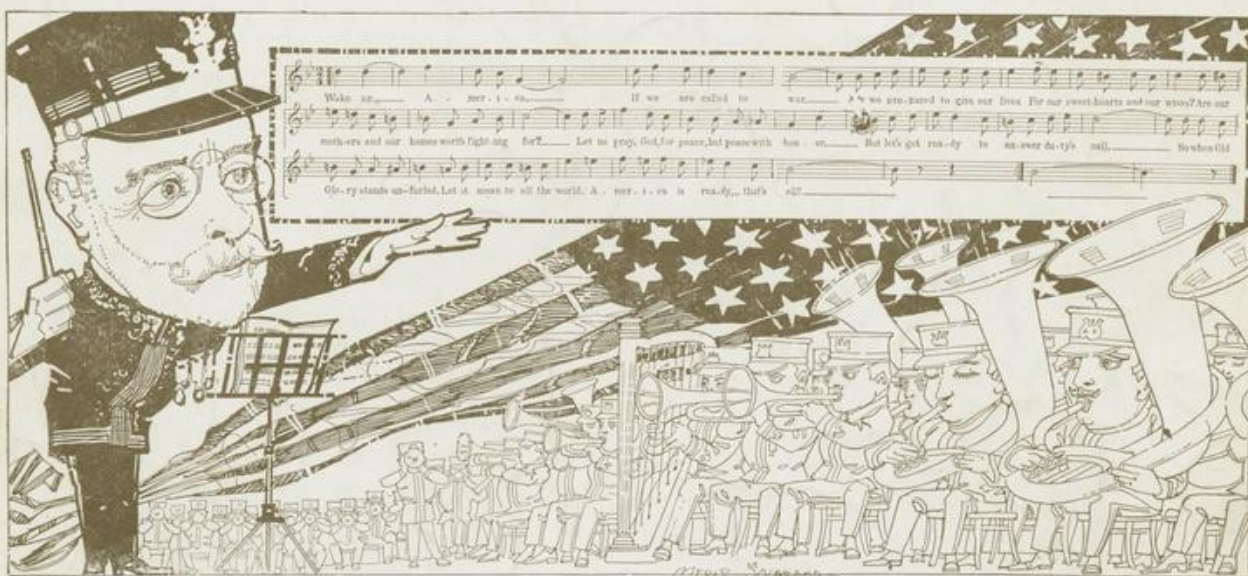
The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The piano accompaniment features a variety of textures, including chords, arpeggios, and melodic lines in both the right and left hands. Dynamics such as *p* (piano) and *f* (forte) are indicated. The score includes repeat signs and first/second endings for the final phrase.

"WAKE UP, AMERICA"

Featured by SOUSA
AT THE HIPPODROME

NEW YORK AMERICAN, SUNDAY, MARCH 5, 1916

John Philip Sousa Praises "Wake Up, America,"
New Preparedness Song Introduced at Hippodrome



"LECTURE me, write editorials at me and I may be convinced that preparedness is necessary, but sing me a song that contains your message and I WILL BE won over at once."

Such is the opinion of John Philip Sousa, the noted bandmaster and composer. And that is why he believes that "Wake Up, America," the new patriotic song, will convert more men and women to "peace and preparedness" than all the brilliant rhetoric and sound logic ever written on the subject.

The song, which was written by George Graff, Jr., and Jack Glogau, was introduced at the Hippodrome Sunday evening by Roy La Pearl, the man who is said to have the biggest voice in the world. The enthusiastic welcome which the song received was sufficient to show that it will be extremely popular.

Mr. Sousa, who featured the number on the programme, is a fitting sponsor for a patriotic American song. His father, Antonio de Sousa, fought in both the Mexican and Civil Wars. Mr. Sousa himself is a member of the Lincoln Camp of the Sons of Veterans.

The family, which was originally Portuguese, figures in the early annals of the country's history, and is one of the oldest American names.

"Music has a universal appeal," said Mr. Sousa. "We in America are made up of many nationalities and music is the best medium to weld these different types together."

For twelve years Mr. Sousa led the Marine Band at Washington, so he can speak on the subject of national defense from a soldier's view.

"I do not believe any one in this country wants war. Certainly the soldiers themselves do not. But they realize the necessity of adequate preparedness for defense as the best means of preserving peace."

"With our enormous stretch of waterfront we need a navy large enough to patrol both coasts. We should at least have a navy as large as that of Great Britain. To my mind, an adequate navy is the best sermon for peace!"

A twinkle came into the keen eyes as he added, "Suppose I point a little moral. If Jess Willard were walking down the street, no smart little chap would dare to step up to him and try to obstruct his pathway. Jess

might reach out his arm and quite casually wipe the earth up with the offender."

"Well, I think the United States ought to be in the same position as Jess! We're perfectly willing to be peaceful but we want to be left alone."

Then with a practised eye, the composer glanced over the music. "The refrain is especially good," he said. "It will catch the ear at once with its melody. And that is essential to carry the message which the words convey."

"They are homely words," he mused, "and that is as it should be. 'Homely' means what the term implies. It brings the meaning down to everyday concerns. Most of us think in terms of everyday life and the simple, straightforward appeal goes right to the heart."

"Ninety-five percent of the people of this country want peace and not war. The people are waking up already, and they will demand that the politicians stop wrangling and appropriate sufficient money for defense. Men don't clutch their pocket-books so tightly when their hearts are touched, and that is another rea-

son why such a song as 'Wake Up, America' will do much good. In fact, it might not be a bad idea to sing it to Congress!"

Then the conversation turned to the conditions of modern warfare.

"Modern warfare is terrible," said the composer. "And above all things I think the submarine warfare should be abolished by international laws. It is like hitting below the belt, or worse, like stabbing a man in the dark. I know many men in the submarine service, and I know that though they are loyal and say nothing they would prefer to fight, if necessary, to die, in the open, under the blue sky. If we must have war, let us fight openly and aboveboard, and not resort to unfair methods."

"But above all, let America keep out of this fight. There is no reason for us to get into it, but we want to be prepared so that at no future time will any nation or nations feel that they can attack us with impunity. I am for peace—and preparedness. 'Wake Up, America!'"

AMUSEMENTS.

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